

Calif. -
Expositions
REFERENCE

CALIFORNIA

THE LAND OF DREAMS

A Pageant



TWENTIETH ANNUAL CONVENTION
CALIFORNIA FEDERATION OF WOMEN'S CLUBS
1921



"California The Land of Dreams"

A PAGEANT

Presented at the

Twentieth Annual Convention California Federation of Women's Clubs



Yosemite National Park
Wednesday, May Twenty-fifth
Nineteen Twenty-one

UNDER AUSPICES DEPARTMENT OF LITERATURE

THE DEPARTMENT OF LITERATURE

Dedicates this Pageant Book to the Americanization Plan of the California Federation of Women's Clubs, as Outlined by Mrs. Frank A. Gibson.

The aim of the pageant is to present in symbolic form the influences that should go into the preparation for service in so great a scheme.

"The modern brand of Americanization, as you know does not wholly concern the foreigner in our midst. It very largely concerns American citizens who need to be taught how to be the right kind of Americans for only in this way can the whole be leavened and the standard raised."—The Clubwoman (Jan. 1921, page 18.)



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President California Federation of Women's Clubs

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"CALIFORNIA, THE LAND OF DREAMS"

Authorship

Eleanor Brodie Jones Story, Staging and General Plan
Gertrude Atherton Historical Episodes
Miss Grace Atherton Dennen—
Lines for the "Questing Spirit of Womanhood" and "California"
Frayne Williams.....Founding of the San Diego Mission
Arthur Farwell—
Composer of Music for "The Questing Spirit of Womanhood"

Each episode and tableau is the creative work of the District presenting it.

LEADING CHARACTERS OF THE PAGEANT

Questing Spirit of Womanhood.
Junipero Serra.
California
Queen of the Amazons.
Wa-hu-lah—daughter of an Indian Chief.
The Host of Mexican Fiesta.
Sutter

Destiny, a veiled, mysterious figure weaves in and out—shaping the ends of plots and players.



•GERTRUDE ATHERTON
Author of Foundation Historical Episodes

"California, The Land of Dreams"

The Story

This pageant has six episodes, two symbolic, Prologue and Epilogue, and four historical. All these episodes but the last are founded on Gertrude Atherton's History of California. Mrs. Atherton has written the foundation for the historical part.

The dramatic motif or thread of unity in the pageant is "The Questing Spirit of Womanhood," who has come down the ages seeking the community of people where woman is given the greatest scope for the use of her talents in the service of mankind. She witnesses each of the episodes and interprets from the standpoint of an immortal spirit—searching the world for great dreams and dreamers.

Theme of the symbolic episodes: The Spanish interpretation of Amazon or super-woman, is a woman of great physical stature, and the American interpretation, a woman of spiritual and intellectual stature, who with man devotes her talents to Service in the home, the community and the State.

In the first episode or prologue she sees the Amazonian dream of woman's freedom through segregation. This episode is taken from an old Spanish legend, where California was conceived to be a golden island peopled by women of huge stature who engaged in the hunt, the chase and the guarding of their golden treasure. This episode has been given to the Alameda District.

The first historical episode will be that of the Indians who are discovered engaged in their primitive games, revealing their arts and customs. This will be staged by San Joaquin Valley District.

The second historical episode will be that of discovery and exploration, or the dream of territorial conquest, which will be staged by San Francisco District.

The third historical episode will be the Mission or dream of spiritual conquest. This will be staged by the Southern District.

The fourth historical episode will be the Mexican, or the dream of the land of Manyana, where woman is a lady of leisure, revelling in social gayety and dress, with little responsibility. This will be staged by the San Joaquin District.

The fifth historical episode, the days of forty-nine, or the dream of gold. Here "The Questing Spirit of Womanhood" sees that woman is beginning to share equally with man the dangers of making a home in a pioneer country, but as yet she lacks the leisure for normal cultural development and a well balanced life. This will be staged by the Northern District.

The seventh episode is the epilogue, or woman's dream of service and her aspiration toward new destinies. This gives the modern American interpretation of the Amazon. It reminds us in setting and movement of the prologue or Amazon episode, only now instead of the central figure being our legendary Amazonian Queen, we have the figure of California receiving tributes from her modern women leaders.

In the last episode or epilogue, which will be staged by the Los

Angeles District, each leader or chairman of the different departments, C. F. W. C., Music, Education, Americanization, Art, Literature, etc., will present to California in separate pageants her dream of the special service she has been asked to do. For the aim in this last episode is to accord the theme with the aspiration and purpose of California women through their organizations. In short, it will be a festival of pantomime, dance, song and Symbolic ritual, celebrating the splendor of woman's aspirations.

At the conclusion of this epilogue "The Questing Spirit of Womanhood" tells California that now for the first time she sees that modern women have glimpsed the true goal, which is ennobled service, and that they are creating an environment in which woman may develop all her powers and offer all to service. California then hands the torch of service to "The Questing Spirit of Womanhood" and bids her quest on down the years of history, inspiring women to keep the goal of service as their aim.

Each episode has had separate rehearsal and performance while remaining harmonious to the structural whole. In the writing and staging of the pageant an effort has been made to keep it plastic and susceptible to various modifications that each district may put in its particular contribution and that a greater or less number of club women may participate without disintegrating the plot and action.

THE STAGING

The stage is in Camp Curry, Yosemite National Park, near the meadow (for the meadow is used for the 5th episode) and at the edge of group of trees. There will be a stage frame covered with pine boughs. In front of this frame a platform almost level with the earth, so that the ground about may be used for staging purposes. Back of the stage frame are trees behind which are dressing rooms. Entrances and exits from both sides and back stage through trees. Directly in front of the stage are reserved seats for the State and National Officers, Federation of Women's Clubs, who constitute a Court of Honor, before whom the pageant will be presented.

First episode, or epilogue, (taken from an old Spanish legend describing California as an island peopled by Amazons.) Characters: Queen of the Amazons, Amazons, leaders of hunt, war, etc., "Questing Spirit of Womanhood," a symbolical figure, who has come down the ages of history seeking a community where woman is given the greatest opportunity for the development of her powers. (This character runs through the whole pageant.)

At the close of the Amazon episode, the "Questing Spirit of Womanhood" tells the audience that woman shall never realize her full development through segregation; that the law of life and accomplishment includes the whole race; that while there is much to commend in the Amazon ideal, such as initiative, physical strength, etc., yet she must quest still further for the community she seeks, and now she will observe the primitive children from the shores of the Pacific.

Enter Indian episode. The front stage is now occupied by primitive Indians, with camp activities, marriage rites, etc. The "Questing Spirit" sees that man left all the domestic burdens to the woman and tells us they need the inspiration of the Romance races and also spiritual awakening.

Right in the midst of this episode come the discoverers, with great show of pomp and power and with their dreams of territorial conquest take possession of California in the names of their respective kings. The Indians scatter and hide behind the trees.

After their presentation the "Questing Spirit" tells the audience that

their love of territorial conquest obscures their vision and that they need the advice and counsel of women; and that she will still quest on.

The Indians now come back and continue their activities. Enter Portola, Junipero Serra, soldiers and Mission Fathers, who have come to found the Mission of San Diego and Christianize the Indians.

The Questing Spirit sees in Serra the greatest dreamer of them all but sees the hordes of force gathering to overcome his rule of love.

At the close of the Mission episode a Mexican herald in festal regalia on a gaily caparisoned horse, comes to announce a Mexican holiday and invites players and guests, who accompany him to a meadow beyond the trees. Here women and girls in Mexican holiday dress, are spreading white cloths on the grass and in a trench nearby the ox is being barbecued. Gorgeously dressed ladies and caballeros, soldiers and monks, etc., are walking about. (Indians hover around the outside) And now while all partake of a Mexican barbecue feast, they are entertained by games, dancing, horse racing, etc. A screen of trees is now removed, revealing Sutter's Fort and the camp wagons of the Forty-niners, and at the last, Marshall riding toward the Fort madly shouting, gold gold! All the men grab horses, or hasten on foot after Marshall. This is the end of the historical part.

Here the "Questing Spirit of Womanhood" sees that woman is beginning to share equally with man the dangers of making a home in a pioneer country, but as yet she lacks the leisure for normal cultural development and well-balanced life. She tells the audience that her quest concerns not the material gold that the Forty-niners seek, but more precious riches—so she must still quest on.

A herald now asks the audience to meet at the first stage in an hour to witness the symbolic presentation of California's ideals as presented by her women. When we return to the first stage we find, instead of the legendary Amazon, California enthroned on the front stage with her arm about a child. Here in separate pageants, each complete in itself, Art, Music, etc., presents to California her dream of how each may serve.

At the conclusion of this epilogue "The Questing Spirit of Womanhood" tells California that now for the first time she sees that modern women have glimpsed the true goal, which is **ennobled service**, and that they are creating an environment in which woman may develop all her powers and offer all to service. California then hands the torch of Service to "The Questing Spirit of Womanhood" and bids her quest on down the years of history, inspiring women to keep the goal of service as their aim.

PROLOGUE

Alameda District

Enter the Questing Spirit of Womanhood.

Questing Spirit:

I am the Questing Spirit of Womanhood
Out of the shadows, out of the formless dark,
Age upon age, my uncertain way I grope,
Seeking the light. No rest my feet have known
No rest can know. For once in the dim dawn
Of primal life, there came a call to me.
"Rise up, Questing Spirit of Womanhood,
For there is given to you a sacred task,
Seek through the world that blest community
Where woman, side by side with man, her mate,
Shall reach the fullness of development.

Seek for those heights, sun-touched and broadly rising
Where noblest womanhood shall stand at last,
Crowned and anointed. Daughter, go forth."

O World, great, aching world,
You are so tender and so terrible!
I have seen wanton wars and dreadful dooms;
Atlantis swept beneath the singing waves,
Egypt and Babylon have risen and cried;
Greece and majestic Rome on their own swords
Have rushed into the dark of destiny,
And their great dreams passed with them.
And still the quest goes on. It leads me now
Into the newer world, where I discern new dreams.
Dreamers of mighty promise, with their faces
Mist-veiled, like those who utter prophecies—
How far, Great Spirit, how far? For my feet
Grove in the midst of legend, and the way
Is thronged with figures dim that come and go.
Hope fills my heart, for here is woman crowned.

Come faces, forms of women, my sisters tall
Out of the ancient days.
Now all my love goes singing up toward light,
Trembling with eagerness to find in you
The guerdon of the quest.

ALAMEDA DISTRICT

Episode I—AMAZONS

OR DREAM OF HAPPINESS THROUGH SEGREGATION

Characters:

Amazon Queen—The Spiritual Woman	Mrs. McGauley
Banished Amazon—Guidance and Courage	Mrs. Adams
Leader of War	Mrs. Athearn
Leader of Chase	Mrs. Knowles
Guardian of the Treasure	Mrs. Divoll
Child	

Attendants, Guards, Flower and Dancing Girls, Incense Bearers, etc.

The Queen having returned from the Wars is waiting to receive the homage of her subjects. She appears with her faithful attendants, the Keeper of the Sacred Girdle and the Mantle Bearers. During her absence her favorite sister has had the ruling power. Warriors, Hunters and Guardian of the Treasure pass before her exhibiting their trophies and spoils.

The Queen has bestowed gifts upon her attendants and is about to do the same for her favorite, when to her surprise she finds she is not among the throng.

The Queen demands her presence as she wishes her to select some gift from the Treasure, at the same time the guards seem to be holding back a group who are trying to get through the crowd to the throne.

The Queen orders the guard to allow the group to pass, when to her surprise the favorite appears leading a male child. The Queen enraged, demands to know the meaning of such disobedience and disloyalty and orders the guard to seize the child, but the sister begs



MRS. MINNA McGAULEY
"Queen of the Amazons"
Alameda District

for the opportunity to speak. She tells the Queen she has no gift to offer, but a boon to ask and explains she could not harm her child, and that while she nursed and cared for him, keeping him hidden all the while, it seemed to awaken something within her, bidding her to do away with war and strife. She does not know just what her soul is craving but she seems to hear a voice calling and telling her of higher, nobler pursuits for women, than the life they lead.

She begs to be allowed to keep the child, but the Queen banishes her to the life she covets and as a further punishment bids her leave the child; as the Spirit of Cruelty is seen advancing the mother pleads for the child, and the Spirit of Mercy comes to protect bids her leave the child; as the Spirit of Cruelty is seen advancing. The him and drives the Spirit of Cruelty away as the Spirit of Life rescues Mercy and the child.

away.
As the Queen listens the Spirit of Remorse advances and lingers near her, but she is still scornful, yet, some strange power is stealing over her, nothing seems the same, she thinks she must be dreaming; she is about to address the leader of War (destruction), but can only see the Spirit of Power and Strength, starting the wheels of industry. In the Leader of the Chase she beholds knowledge women developing as they pass on, and she turns to her faithful attendants, to her now they appear as Purity and Truth.

Remorse is gradually vanishing from the scene, and she turns to the Guardian of the Treasure to see in her only the Spirit of Love. She now knows that it was Love guarding the banished sister.

Her soul has had its awakening and she follows the Spirit of Love.

Questing Spirit:

Not here, not here in isolated power
Has woman found her kingdom and her place
Though she is strong and royal to command
Still I must seek, still I must go forward
Out from the mist-haunted, legendary past
Into the clearer, brightening light of time,
Where history spreads her page anew for me.
Unfold, unfold, strange pictures.

Episode II—INDIAN

San Joaquin Valley District

The scene represents an Indian village on a day when the men are away hunting and fishing, leaving the women and children to carry on the activities of the camp. Having procured their material they proceed to grind their acorns and weave baskets. Children are everywhere, in front of wigwams, playing around the unlighted camp fire and in and out of the fields surrounding the village. Some of the women complain of the cold and at a signal from the Chieftain's daughter, Wa-hu-lah, the children gather around her and with dry sticks and leaves build a fire. When the bright flames rise, the children seize burning faggots and perform a fire ritual.

Wa-hu-lah then seats herself at a mortar and begins grinding acorns, while her father, who has been resting beside the tent, walks from worker to worker, critically examining the baskets the women are weaving.

Suddenly a young warrior approaches, preening himself and trying to attract the attention of Wa-hu-lah, to whom he offers a beautiful string of beads. The girl starts forward to accept them, when her



GERTRUDE BRICE FARWELL
as
"Questing Spirit of Womanhood"

father interferes and hands the beads back to the lover, giving them both to understand that only through him can gifts be made. The lover retires, and amidst great confusion the Indian warriors return, bringing strings of fish and game which they hand to the women, who immediately begin to prepare the meal.

The lover now returns, with a horse, some skins and beads, which he offers to the chief for his daughter's hand. The father takes the presents and hands Wa-hu-lah over to her lover, calling the blessing of the Sun God upon the newly wedded couple. The young man wraps his blanket around his bride and led by Wa-hu-lah, they chant an old Indian invocation to the Sun God.

In the silence that follows a cry is heard in the distance and an Indian scout comes running toward them, greatly excited. The Chief calls the men in a war council, the women and children huddle together, and the scout runs directly into the midst of the group and greatly excited points in the direction from which he has come. With mingled wonder and fear they await the coming of the unknown danger.

Questing Spirit:

Alas, are these the promises of time?
 Legend saw woman crowned and conquering.
 What has man done to her? Here in the dawn
 Of time I find her but a beast of burden,
 Timid and cowed. Far other is the state
 Where she shall find her true development.
 Man's true companion, never more his slave.
 I must go forth again, and with brave hope
 For yonder there are newer scenes unfolding.

Episode III—EXPLORERS OR THE DREAM OF TERRITORIAL CONQUEST

CABRILLO EPISODE

San Francisco District
 Director—Mrs. Robert Higman

Characters:

Don Juan Rodriquez Cabrillo Mrs. Robert Warnock
 Chief Pilot, Bartolome Ferrelo Mrs. J. H. Andreson
 Indian Lady of the Land Mrs. J. H. Steinbeck
 Ahwanee, Indian Maiden Mrs. F. Lauritzen
 Indian Maidens and Women—Mesdames John C. Lynch, C. Z. Herbert,
 G. M. Case, Jas. Hughes, Stella Matthews, Miss Kathryn Croney,
 Mesdames E. A. Frotheringham, F. F. Foley, Carl Symonds, F. W.
 Shean, A. A. Smith, Charles Stewart, Rose Pistolesi, Miss Jessica
 Briggs, Mesdames W. H. Jones, R. B. Whitfield, T. Stanton, F. M.
 Sponagles, B. Graves, Chas. Goetting, E. K. Taylor, C. L. Proctor,
 Percy L. King, D. Pfeiffer, J. McDermott, H. H. Sawyer.
 Scene One—Beach at Point Concepcion.
 Scene Two—Death Scene.

DRAKE EPISODE

Director—Miss Mae O'Keefe

Characters:

Sir Francis Drake Mrs. James Ellison
 Chaplains Matser Francis Fletcher, Miss Mae O'Keefe
 First Officer Mrs. Archie McDonnell



EXPLORERS
San Francisco District

Lieutenant Charles Winship Mrs. E. L. Morehouse
 Soldiers..... Mrs. John Lynch, Mrs. Louis Hertz, Mrs. A. C. Earl
 Indian Chiefs..... Mrs. O. H. Fernbach, Mrs. W. J. Wright
 Indian Heralds..... Miss Jessica Lee Briggs, Mrs. Rose Pistolesi
 Indian Sceptre Bearer Mrs. J. H. Anthony
 Indians—Same as in Cabrillo Episode.
 Scene I—A wild desolate Beach.
 Scene II—Same as Scene I.

PORTOLA EPISODE

Director—Miss Mae O'Keefe

Characters

Don Caspar Da Portola Mrs. H. C. Jensen
 Don Fernando da Rivera Mrs. H. E. Stanton
 Sergeant Ortega Mrs. John Plover
 Lieutenant Alfredo Alvarado Mrs. Charles Wall
 Francisco Garvez Mrs. J. H. Crabbe
 Two Priests
 Priests' servants
 Spanish Soldiers—Mesdames H. M. Case, Geo. E. Shaw, W. D'Egilbert,
 J. H. Prior, A. M. Hendry, Miss Stella Matthews, J. E. Owen,
 Charles Wall.
 Muleteers
 Indians—Leader, Laughing Water, Mrs. J. Lauritzen, Mesdames E. A.
 Fotheringham, Charles Stewart,, C. Z. Herbert, G. M. Case, Jas.
 Hughes, F. M. Sponagle, Miss Kathryn Cronney, Mesdames T. F.
 Foley, Carl Symonds, T. W. Shean, A. A. Smith, Clovis Farnsworth.
 Spanish Women—Leader, Senora De La Guerra, Mrs. H. L. Seager,
 Mesdames A. Pryor, M. L. Blodgett, J. B. Tuthill, Davis Louder-
 back, George L. Bernhard, Wallace Pond, A. W. Stokes, A. Aicher,
 Joseph Henshaw, M. J. Owens, H. Bette, David Coombs, W. J. Gray,
 Finlay Cook, Misses A. A. Cunningham, J. H. Butterfield, R. G.
 Wenzel, J. M. Dixon, Jennie Partridge, Esther Rhine, Russell Ward,
 Mesdames H. Widemann, Jessie Westlake, Charles Tyte, F. B. Stahl,
 W. H. Jones, R. B. Whitfield, F. Sanborn, B. Graves, Charles Goet-
 ting, L. D. Pfeiffer, E. K. Taylor, C. L. Proctor, Percy L. King,
 J. McDermott, H. H. Sawyer.
 La Tulipa, Spanish Dancer Miss Helen Knight
 Spanish Dancer Miss Dorothy Molloy

CABRILLO

Time—September, 1542

Place—Point Concepcion

Scene I—Indian huts with typical decoration. Natives seated or moving about engaged in various activities.

Some start and peer out into distance. Commanding figure of Juan Rodriguez Cabrillo, a Portugese navigator of great reputation, is seen approaching.

Indians stare, gesticulate and run away.

Cabrillo and party enter and take formal possession by erecting a cross and Spanish Flag.

Natives appear bringing fish, breasts of water fowls, shells, etc.

Cabrillo and sailors approach and offer coins and other relics in return. (Sign language.) Indians point to distance indicating that they

have seen Spaniards in interior. They run about as if riding horseback and make signs that they (the Spanish) have killed many natives and are afraid.

Enter an aged Indian woman said to be the lady of the land—also attendants. They dance to tune of Spanish pipe and tambour. Sailors express pleasure then begin moving about, bringing water and picking up wood, evidently preparing for departure.

DEATH SCENE

Cabrillo shown surrounded by sorrowing crew, charging Bartolome Ferrelo, his chief pilot, with strict injunction to continue explorations and to examine entire coast as far as possible.

SIR FANCIS DRAKE

Time—June 17, 1579

Scene—A wild desolate beach. Indian wigwams. Fires—at first no sign of life.

Drake enters, followed by Chaplain, Master Francis Fletcher and his sailors. They move about examining the beach unloading and making preparations for a long stay.

Indians are seen approaching from various points in the distance, some making wild gestures, some staring, others talking idly in groups.

One approaches party where he delivers a long oration accompanied by violent gestures, but receives no response from Drake. In a short time he repeats the performance returning as before.

A third time he returns bringing with him a head dress of black feathers tastefully arranged and a small woven basket filled with an herb called tabab. These he ties to a short rod and throws into the ship of the English. Presents are offered in return but he refuses all except a hat. His actions indicate respect and reverence for the English but Drake and his men show signs of distrust and survey the shore, then set up barricades around them. The Indians collect on the hills and look upon them with wonder and amazement.

Indians disappear but soon return in larger numbers and one man delivers an oration from top of hill gesticulating violently all the time. At the end of his harangue, the others turn their bodies reverently and draw out at great length the word "Oh!" Laying down their bows and other weapons and leaving women and children behind them they approach in attitude of suppliants while women on hill begin shrieking and crying piteously, tearing their flesh and casting themselves on the rocks and stones.

Drake orders Cross erected.

After this ceremony Drake orders prayers, and he and his company join in divine service (first English service) indicating that they too are but creatures of the Everlasting God above. Psalms are sung. These especially attract attention of Indians who testify pleasure at every pause.

(After this every time Indians approach the English their first request is inevitably "Gauh" which is soon understood to be an entreaty that strangers should sing to them.)

Scene II—Indians appear in great numbers escorting their King (tall, well-knit, good looking personage.) When within sight of Drake they halt and two heralds appear and make customary oration, announcing that their "Hioh" or chief is at hand. Drake offers gifts for him and signals them to approach.

Heralds bear message to chief and entire party of Indians approach.

In front is a large Indian bearing a stick of black wood, to which are attached two wreaths or crowns of net work and variegated feathers, three very long string of wampum and a bag of tabath (royal race or Scepter.)

Next comes chief in head dress of exquisite workmanship and mantle of squirrel skins thrown over the shoulders and hanging down to waist.

Warriors follow. These also have head dress, some of feathers. some of down, some wear coats of fur, but their clothes are in no respect as rich and fine as their chief's. More follow nearly naked with feathers or plumes in their hair.

All have faces painted, some black, some white, some with colors. In rear come women and children, each woman carries basket filled with various articles—bags, tabab, roots, fish, seeds.

Drake's men arm and withdraw behind barricade.

Indians salute and halt. Scepter bearer begins oration.

Procession draws nearer. Scepter bearer dances and signs—Chief and others follow.

Drake comes out and the Chief's crown is placed on his head, also other decorations about his neck and person.

This is interpreted as a desire to make Drake a chief.

DIALOGUE INDIAN CHIEF

"Ye that came forth from yon wonder whale
And speak with thunder—may peace prevail
Twixt the tribe of the Golden Sun and us
Thou God whose face like the moon is pale."

(Drake extends hand, saying:)

"But men and not Gods of the sun are we,
The pipe of dear peace we will smoke with thee,
And fain would bide long in this goodly land
Yet our homes lie far and it cannot be."

(Then turning to his men who are again showing signs of distrust, he cries:)

"Richer than England this realm is stored
A pleasaunce where each may be Solden lord
And wed him a comely and dusky bride;
Shall we burn our vessel and sink our hoard?"

(Men reply:)

"Shall we whelm the heart that yearns for our Glebe and the
mother-mist?

A land more fair we have never wist
But oh! for our cloud deckt isle we smart
And for lips of the women our lips have kisst."

(Drake)

"Shall the tracts of this huge domain
Be left unto black Hispanian lords?
To Bilbo blades or to Saxon swords?
To Albion's lions or dogs or Spain?
To Briton's freedom or hang man's cords?
May lepers speu on the English names
And the mothers deny that they gave us breath
And the sea confound us in shame and death
If never for England these hills we claim
In the name of St. George and Elizabeth."

Drake takes formal possession of land in name of England and sets up monument in shape of large post firmly planted, upon which he causes to be nailed a plate of brass engraven with the name of English Queen, day and year of his arrival and his own name. Fastened to plate is a six pence with Majesty's likeness and arms. At the same time he names country New Albion.

Tambours are sounded, guns fired and a ragged flag slowly unwound from its staff in sand. Drake and officers depart, singing psalms and waving farewells.

Indians wail and lament. Some plead to be taken, then they run to top of hills and light fires to indicate that they are still watchful. They stand with arms uplifted and eyes strained long after English have passed from view.

PSALM

With one consent let all the earth
To God their cheerful voices raise;
Glad homage pay with awful mirth,
And sing before Him songs of praise.

Convinced that He is God alone,
From Whom both we and all proceed;
We, whom He chooses for His own,
The flock that He vouchsafes to feed.

O enter then His temple gate,
Thence to His courts devoutly press;
And still your grateful hymns repeat,
And still His Name with praises bless.

PSALM

All people that on earth do dwell,
Sing to the Lord with cheerful voice,
Him serve with fear, His praise forth tell,
Come ye before Him and rejoice.

Know that the Lord is God indeed;
Without our aid He did us make;
We are His flock, He doth us feed,
And for His sheep he doth us take.

O enter then His gates with praise,
Approach with joy His courts unto;
Praise, laud, and bless His Name always,
For it is seemly so to do.

PORTOLA

Time—June 1769

Scene—A camp round which are seated Spanish Soldiers (members of first land division under command of Don Fernando de Rivera, Padre Crespi, Christian Indians and other Spanish Soldiers.) Sick lying in tents, evidences of distress.

Indians listen, run about and soon announce the coming of mounted men. Great demonstration of joy. Party arrives headed by Don Caspar de Portola, a spectacle to send amazement into the savage breast as he rides with wide open eyes and swarthy face under a broad brim-



FRAYNE WILLIAMS
As Junipero Serra
Southern District

med hat with nodding plumes—slashed velvet coat trimmed with gold lace, jingling spurs and creaking saddle; Sergeant Ortega (discoverer of the Golden Gate,) 15 soldiers, Padre Junipero Serra, two servants, muleteers and Indians.

Men dismount, Indians dance and express delight. Governor Portola confers with men as to next move. Men remount. Sick placed on litters and carried along.

March continues, men under Rivera joining forces. Priests say mass and deliver sacraments at various steps. Council of officers held. Ointment applied to wounds of men. (Father Junipero limps, a muleteer applies ointment to wound.) Oct. 31, party mounts summit where a wondrous sight meets their eyes and quickens their flagging spirits.

Priests offer prayers, praise the Saints, etc., Indians come with black tamales, beads, etc. Natives appear (Spanish) bringing flowers, (Rose of Castile), and beg the soldiers to go to their rancherias but the Governor excuses his party, saying that they must go forward and dismisses them with presents of beads and trinkets. To the canada they give the name of San Francisco, the city of St. Francis. Governor and staff depart chanting the Hymn to the Sun of St. Francis d' Assisi.

Questing Spirit:

Lost in the dream of territorial power
You miss the larger vision. Much it is
To conquer and to hold, but greatly more
To mingle all in one vast brotherhood,
With common interests, common happiness.
Your iron grasp requires the woman's hand
Tender and merciful, reaching forth in love,
To help where help is needed.
And so your dream must fail. I must quest on.

Episode IV—MISSION OR DREAM OF SPIRITUAL CONQUEST

Southern District

Characters:

Father Fr Junipero Serra

Father Crespi

Father Parron

Portola

Alonza—

Pedro— Spanish Soldiers

Sebastian—

A Captain

Friars, Soldiers, Peons, Indians, Officers and their wives.

Women of the Mission period, enacted by the women of the Southern District.

Period—1769.

Place—San Diego.

Episode I—Building of the Mission.

Episode II—The Wigwams of the Squaws.

Episode III—The Raising of the Banner.

Episode IV—The Return of the Monterey Expedition.

Episode V—The Indian Wedding and the Emancipation of the Squaw.

THE MISSION DREAM

EPISODE I

On the right hand side of the stage is seen the partly constructed Mission. The Brothers and some of the Peons are discovered working on same.

Presently a Brother comes from within the Mission, crosses stage to tree and rings bell thereon suspended.

The Brothers and the Peons drop their work to attend Holy Mass.

When they are within, the sound of chanted responses is heard.

Immediately after this a shot is fired in the brush and six Spanish soldiers with their officer emerge.

The officer rings three clangs on the Mission bell.

Father Parron appears in answer to the summons.

Father Parron: "Friend dost thou not hear we are conducting Holy Mass?"

Officer: "Greetings! We come from our illustrious Commander Portola! We have been harried and pursued by Indians and we are dead with fatigue."

The Indians are seen in the brush creeping nearer and nearer.

Father Parron: "I pray thee do not fire,—it is but their curiosity.

At this juncture one of the soldiers fires upon the Indians who burst into yells and swarm out of the brush with bows and weapons.

The soldiers fire again and two of the natives fall. The Indians throw missiles and arrows. One of the soldiers is wounded.

Father Serra at the head of procession of brothers comes from the Mission, his hands are crossed upon his Breast, he limps and is weak. The Friars are singing and the last one carries a large cross.

The Indians are spell-bound at the sight but Father Serra advances slowly and rhythmically with procession until his breast is level with the drawn bow of the foremost Brave, when the Father, lowers both his hands until the palms are extended charitably.

The Indians draw back like a wave, and the procession continues, making a circle of the scene and the Monks enter the Mission still chanting. The singing dies away leaving silence.

Episode II

WIGWAMS OF THE SQUAWS

The squaws tending camp. The Braves fixing their bows and arrows. Three Spanish soldiers lurking in the bushes watch them depart for the chase.

After they have gone, the soldiers steal upon the squaws and try to abduct them. They call out, but soldiers place hands over their mouths.

However their cries are heard by Father Serra who enters.

The soldiers seeing Father Serra allow the squaws to disengage themselves. Father Serra holds up his hands.

Serra: "What do you my sons?" Ah I understand,—how vile are the ways of men!

Alonzo: "It is hard if a soldier cannot have a little fun with a wench. (He clutches squaw who screams.)

Father Serra takes pistol from Pedro's belt and fires in the air. Captain and two soldiers run in.

Serra: "You shall answer first to your commanding officer and then to me, the Servant of God. Captain I hand these men over to you for attempting to abduct these poor gentiles."

Captain: (Half heartedly) "I am sorry Father but they are not on duty. You must admonish them according to the Church."

Serra: "According to the Church! (He muses.)

(To first soldier) "Give me your belt."

(He gives it wonderingly.)

(To second soldier) "Give me your scarf."

(To third soldier) "And do you give me that plume."

(Astonished they all do as bid.)

Father Serra then hands the three articles to the Squaws who receive them with exclamations of delight.

The braves having heard the shot enter, running from the brush, and the squaws immediately rush to them to show the presents.

Other Indians issue from the woods and the Friars assisted by Peons come in with baskets full of gifts which are handed to the wondering but grateful Indians.

The scene closes in with the Braves handing the spoils of the chase to Father Serra and the soldiers.

Episode III

THE RAISING OF THE BANNER

The troops march in and the banner is raised. A salute is fired and the soldiers cheer.

A group of friendly natives give a festival dance.

A Friar walks in with an Indian girl and a Brave. The Brave tries to grasp the girl but the Friar stops him. The Brave then gets wrath and Father Serra who has been showing some Squaws how to cut out children's dresses leaves the group and interposes.

Serra: "You are the Brave who wishes to take this girl to wife. (Brave seems to understand and nods. Makes as if to touch girl but Father Serra interferes.) My friend come here. (He beckons him. Serra takes his hand.) Alas for the confusion of tongues. It is so hard for the gentile to understand when we would teach them the Will of God. Take him, good Brother to our interpreter and thus shall he learn that he can only have this girl to wife through the holy offices of the church, that she may be his companion, not his drudge and slave, that his joy shall be in serving and cherishing her. Go my friend!"

The Indian goes with Friar and the women and children run up to Serra with a dress they have cut out. He joyfully turns to them.

Episode IV.

RETURN OF MONTEREY EXPEDITION

Shots are fired in the brush. A Brother runs on and rings the bell joyfully. Everyone crowds on the stage crying, "Father Crespi. Tis Father Crespi!" A party of bedraggled soldiers enter with Father Crespi bringing up the rear. He is on a litter. Father Serra rushes forward and embraces him. Two of the soldiers prop Father Crespi up. Others fall on the grass from sheer fatigue and weakness.

Crespi: "Dear Brother—There seems to be—there is, no Monterey!"

Serra: "No Monterey! Say not so! Say not so!"

Crespi: "Oh Father we tried so hard—so hard, and encountered nothing but billowing sand hills. The whole bay of Monterey must have been filled with shifting sands, amongst which we were lost—lost and starving, dear Brother, suffering untold hardships. But on we pressed some forty leagues more and lo there before us was spread the largest harbor in the world! I thought that Saint Francis himself must have filled the bay of Monterey with rolling sand to lead us on to his most blessed port.

Serra: "The Port of Saint Francis! May the Most Merciful God Be Thanked."

Crespi: "Did you not dear Father say that Saint Francis must point out his own port?"

Serra: "Yea surely the great harbor belongs to Saint Francis, and we will call it after him. Ah, blessed be your return with this great news—though badly you fared upon the way."

Crespi: "Still we determined not to give up the search for Monterey,—month after month passed and by the middle of November we were so sorely suffering that we decided to return. We should have starved but for some Indians giving us a present of nuts and on New Years Day we were lucky enough to kill a bear. For the rest, we lived on mussel and wild geese, and were even forced to eat our mules. Ah Brother Serra. Sometimes I think this land of golden sunshine is full of evil and contains nothing but destruction for our order."

Serra: "Nay, Brother Crespi! If it seems at times that out of Good cometh Evil,—remember likewise that out of Evil sometimes Good comes. (He hands his cross to a Friar and himself takes the front of Father Crespi's litter, leading the way into the Mission.)"

Episode V

THE EMANCIPATION OF THE SQUAWS THROUGH CHRISTIAN MARRIAGE.

A Friar comes from the Mission and rings the bell. The Indians come out of the brush joyously leading the Brave. At the same time Peons and others emerge from the Mission with the Indian Bride.

Father Serra and the Brothers come next. The hands of the Brave and the Bride are joined.

The wedding ceremony is proceeding when shots are heard in the wood and one or two run out. Cries are heard, "Portola! Portola!"

The Indians spring on the defensive. The soldiers fearing the Mission is being attacked come in with drawn swords and for a few seconds it looks as if there will be trouble but Father Serra calls them to order with the word—PEACE!

All kneel bareheaded while the ceremony is completed. The Father gives the couple his blessing and the Indians retire to the woods.

The soldiers go behind the Mission where they are heard singing. Father Parron comes to Serra.

Father Parron: "How happy you must be now that your work is done!"

Serra: "No, Brother Parron, the fight has only just begun. First to complete this Mission which shall equal by God's goodness anything we have yet builded in Mexico. There is one cry more—On to Monterey—and further until all over the land we shall spread prayer, song, and laughter. The great oaken doors shall ever swing inward, for all travelers creed or kind whatsoever."

On—On, as far as distant Sonoma, nay, throughout this whole land of eternal Spring and Summer until none shall want for food or succour or be poor in spirit! By the Grace of the most Dear Lord! (He stumbles but is supported by Father Parron who leads him to the Mission. The soldiers singing dies away and the Monks start chanting softly. In the woods is heard the Indian wedding song.)

Serra: (Turning with a smile on his face, hold up his forefinger) "Hark to my busy insects at play!"

Scene closes in.

TABLEAU
"IN THE WAKE OF THE MISSIONS"

(This tableau is composed, arranged and performed by the women of the Southern District.)

Enter families of Spanish Soldiers, wives, children and the youth of San Diego. They are received by soldiers with great respect.

Also enter a procession of peons and Indians, Mexican men and women, bearing palms, fruit, bundles of vines, skins of oil, and Mission craft-work of all kinds. An exposition of the fruits and industry of this new land.

Indian men, women and children take part in the procession. The women for the most figure as burden bearers, but here and there a Brave is shown carrying for his Squaw in accordance with the teaching of Serra.

Questing Spirit:

Ye children of a wild, untutored race,
Thus has the Holy Church received you all
Within her sheltering arms.
Led by the dream of this one saintly soul,
Like a jeweled chain, the holy missions rise.
Sweet sound of bells and hymns of praise uplifted,
Are borne by gentle winds from each to each,
Kind, saintly Serra, man and woman both,
Man in your power to conquer and to build,
And woman in your patient tenderness,
Your blessed touch has quickened this fair land
Into enduring happiness.
You, humble monk, come from a foreign shore,
Brought dreams, so beautiful that time nor death
Can lose them in oblivion. And your soul
Lifted on wings of vision, left behind
The spent and broken body. In spite of pain
In spite of weariness, you wrought the vision
Into men's souls and made it part of them.
Have I not here the vision of my hope?
And yet — and yet—
The peace and plenty of these Mission days
Win men to turn away their eyes from earth
With all its needs and fix their thoughts on heaven.
A man's world this, there is no place for woman.
Sadly I leave the sound of Mission bells,
The homes of peace and prayer, but I must on.
The great quest is not ended.

Episode V—SPANISH—MEXICAN

(San Joaquin District)

HOSTESS EPISODE

The explorers and wild Indians have vanished. This is the Arcadian Period of California, which is now inhabited by the descendants of the officers sent to guard the Missions and who were given large grants of land called ranchos.

A cavalcade of young people enter. They are on gaily caparisoned horses, some of the saddles loaded with silver and all the bits are of silver. The men wear sombreros ornamented with silver eagles, short



MRS. MOLLIE BLOOM FLAG
Indian Princess

gaily colored silk jackets, small clothes, and high deerskin botas (boots) and much fine linen and lace. The girls wear the long strip of silk called reboss about their heads, the hair dressed high with a comb, long pointed waists and full skirts, generally of flowered silk. Some of the girls ride alone, others are on the saddle behind a favored caballerro. All are talking and laughing.

On one side of the stage a deep trench has been dug for a barbecue, this event being one of the meriendas (picnics) beloved by the people of the time. The young people dismount and run over to the trench, sniff the roasting ox, then pick wild flowers and throw them into the trench.

Meanwhile the older people enter, some riding in the low springless wagon called the Cerreta, set on wheels made from solid oak (if these cannot be made they can walk or ride. The men are more soberly dressed, the women in dark silk (old and young wear the same cut) and black mantillas on their heads. The Indian servants wear a single long gray smock.

These servants spread several large table cloths on the grass and take from baskets large dishes of rice boiled in saffron, and filled with peppers, many sweets and fruits. Then the peons who have been roasting the ox jump into the trench, cut the beef into slices and hand the morsels piled on large platters, up to the waiting servants. All show great appreciation and fall to, the caballeros making a great show of serving their inamoratas.

The girls all have large fans, behind which they make eyes at the dashing Caballeros. In those days the belle was called La Favorita, and one might be handsomer and more coquettish than the others, caballeros pressing about her, two having high words and separated by some imposing older man of authority.

After the feast, the games begin. A few men sit apart and gamble, flinging down handfuls of gold and silver, tearing the eagles from their hats, the jewels from their shirts, running to their horses and whipping off the saddles, then betting the horses themselves.

A dance by La Favorita could be substituted when the men would act in the same mad fashion, casting everything at her feet except saddles and horses. Descriptions of these dances will be found in THE DOOMS-WOMAN and REZANOV in volo called BEFORE THE GRINGO CAME, and in the story, EARS OF TWENTY AMERICANS, In THE SPLENDID IDLE FORTIES.

The festivities end with a horse race, which, of course induces great excitement in spectators.

The imposing gentleman before alluded to could be General Castro, who would wear uniform. His facial adornments were a fierce moustache and a narrow strip of beard extending from ear to upper lip.

As the party rides off, a herd of cattle could be driven on by vaqueros conducting a rodeo. Here would be a fine chance for roping. The vaqueros wore wide sombreros of black glazed leather, and short black velvet jacket and knee breeches, with long boots. This of course was their gala costume. The former merrymakers could ascend the hills and watch, this being the concluding exhibition of the day.

Questing Spirit:

Here force has overcome the rule of love
And once again the dreamer is crucified
Splendid and idle days, Arcadian world,
Your vanished glories are a memory.
Like that of gracious dreams. But Womanhood
Fails of her best in silken luxury.

Lovely she is and rightly to be loved,
 But life's demands are stern and she must grow
 Through effort and through sacrifice to meet them.
 Then once again take up the long, long quest.
 Down the dim paths of time I seem to feel
 The coming of another conquering race,
 They bear the light of promise in their eyes,
 Brood of the eagle!
 Fresh hope is born within me. Surely these
 Shall prove the great new race.

Episode VI—FORTY-NINERS OR THE DREAM OF GOLD

(Northern District)

Characters:

Sutter	Mrs. P. J. Somers, Sacramento
Tom Garrett	Mrs. A. J. Gladding, Lincoln
Elizabeth Todd	Mrs. Gussie Stewart, Auburn
Marshall	Mrs. W. J. McCafferty, Sacramento
Kit Carson	Miss Pearle Tinsler, Sacramento
Vallejo	Mrs. W. W. Hemphill, Roseville
Mrs. John Bigler	Mrs. Orrin B. Whipple, Sacramento
Mr. John Bigler	Mrs. E. E. Earle, Sacramento
Jack Hamlin, Gambler	Miss Jennie McConnell, Sacramento
Sally Studebaker	Mrs. Geo. W. McCoy, Sacramento
Hezekiah Slocum	Mrs. L. W. Nickell, Sacramento
Mrs. Peter Wymer	Mrs. Frank Bellhouse, Sacramento
Hank Monk	Mrs. E. F. Hevener, Sacramento
Nancy Gooch	Mrs. K. B. Anderson, Sacramento
Fiddler	Mrs. Hannah Longbotham
Chinamen	Mrs. Beard and Anna McConnell, Sacramento

Band from Placer County. Sheriffs from Chico. Bucket Brigade from Marysville, Oroville and Red Bluff. Miners from El Dorado County and Sacramento. Bandits from Orland and Willows.

STORY

The scene opens with Sutter's Fort, showing the outside wall. Vallejo and his retinue are seen approaching in the distance. Sutter comes out of the Fort and greets them, and they pass on.

In the distance appears an emigrant train, containing, among others, Elizabeth Todd and Mrs. Wymer. Elizabeth comes to join her lover, Tom Garrett, who is going to prepare a home for her in this new country. Sutter greets them, and tells Elizabeth that Tom is working at his mill with John Marshall, but that he will soon be back.

Marshall gallops in with Tom shouting that they have discovered gold, and the men rush out of the fort and follow Marshall to the diggings, Tom bringing up the rear, after hastily bidding Elizabeth good-bye. Sutter and Elizabeth gaze sadly after them, and then Sutter leads Elizabeth into the Fort.

Indians, taking advantage of the absence of all the men, come skulking around the Fort, but leave hurriedly when Fremont and Kit Carson come dashing up with their Scouts. Before they enter the Fort, however, some one rushes out and tells them of the discovery of gold, and they ride away to the gold camp.

The second scene is laid in the mining camp of Coloma, about six months later. The miners are expecting the arrival of Tom and Elizabeth



THE DAYS OF FORTY-NINE
Northern District

who have just been married at Sutter's Fort. They are engaged in various activities. Suddenly a fire breaks out. A bucket brigade rushes in and puts the fire out.

A stage coach approaches the camp, containing Tom and Elizabeth, and party; suddenly bandits appear and hold up the entire camp, but are shortly driven away by sheriffs.

Then the band comes and serenades the happy pair, after which there is a dance and refreshments. The dancing is old-fashioned quadrille, in which the eight women who are in camp take part. Carson, Fremont, and Vallejo arrive in time to share in the jollification.

Finally a U. S. messenger rides into camp with the American flag, announcing that the Treaty with Mexico has been ratified and California is U. S. Territory. They raise the flag and the band plays America.

Questing Spirit:

Brave-hearted women, now at last you know
Your rightful share in man's unfolding life,
His helpmate in the dangers and the cares
Of those who make homes in the wilderness.
You brave the sufferings of the pioneer,
With high endurance, with unselfish love.
You clear the land that later hands shall plough.
My faith is quickened, brighter light is dawning.
Not this material gold, dug from these hills,
Shall be your wealth, but riches of the spirit
To bless and dower this, our promised land, where woman
Shall move in generous leisure. At her side,
Music and Art and Literature, her handmaids.
O lovely pictures, hasten.
And prove yourselves the truth for which I yearn.

Episode VII—EPILOGUE OR WOMAN'S DREAM OF SERVICE

(Los Angeles District)

California, Aurelia Henry Reinhardt

Enter California with her arm about a child, who typifies the Future.
California:

Child of future, down the paths of Time,
I lead you, I, your mother, California.
I have unfolded to your eyes the past
From those far legendary days
When Amazonian women ruled my shores,
Through the dark time when Indian tribes possessed them—
You have beheld my dreamers and their dreams
Of conquest and of luxury, and great
Serra, most glorious dreamer of them all.
A lowly monk from foreign shores
The least and yet the greatest.
For you the great and glorious souls of old
Have striven for fuller light that you may see—
Have learned through joy and pain that you may know
And now the Present brings to you her riches,
Her great and gifted ones, and here before you,
They too shall show their full accomplishment.
Behold and learn, that so you may go forward
Enriched and fitted for still higher tasks
As broad and generous as humanity.
You, child, are the fruition of our hope,
Our effort. In your small hands we place



MRS. SIDNEY T. EXLEY
As "SERVICE"

Our greatest gifts. O, guard the treasure well,
 Learn well the secret, for the happiness
 Of all the years is hidden in the words,
 Behold, I summon now those mighty arts
 That make a mighty people.
 First, I will call the powers that shall conserve
 All this beauty of forest, hill and valley
 Wild woodland life—landmarks and history,
 Broad highways, flowering fields,
 The majesty of noble waterfalls.
 Come, Conservation, show her all your wonders.

CONSERVATION

Prologue

Enter, the Desert proclaiming her sovereignty.

Songs—"Sunset in the Desert," "Dawn in the Desert," by Gertrude Ross, sung by Mrs. Mabec.

Following, in compelling onward sweep, come the River Gods, Woodland Spirits and Dryads, slowly but surely crowding the Desert from the scene.

The Woodland Spirits dance around the altar, upon which they lay their garlands, while the Dryads wave their branches in joy and happiness. Suddenly in the midst of this gayety bursts the harsh sound of saw and axe. The Spirits stop affrighted and all escape among the shrubbery.

Enter the Mortals. Freeman, the present owner of the land, would sell this wonderful inheritance to Husk, who represents Greed. Husk sits upon the altar to count the partial payment which he is making and the wailing and pleadings of the Spirits is heard from time to time.

Soon the Mortals leave the scene and the Spirits, Dryads and River Gods, slowly, with bowed heads and with tattered garments, swaying in the wind, return to the late scene of merriment. Darting in and out among the blackened trees is seen Fire with her blazing torch. The Spirits kneel in supplication and call upon the Goddess of the Forest for succor. She hears their call and comes sadly, but can do nothing to help them. Then in despair they kneel at the altar and call upon an unknown God.

In answer to their cry Conservation appears and stands upon the altar. She gives them words of comfort, but cannot aid without the help of man, whom she sees approaching. The Spirits retire in fear. Freeman enters and gazes in amazement at Conservation, thinking his eyes deceive him. She tells him of the terrible destruction and wastefulness and gives his eyes the power to see the pitiful group gathered in the distance. His heart is smitten with such deep remorse that when Husk comes noisily upon the scene he returns the money and refuses to sell the land. Husk retires in disgust; The Dryads cast away their tattered garments and once more all are gay and happy.

California:

Art shall come hither, maker of lovely dreams
 And show fair pictures to you, wonder child,
 Studies of form and color, lovely shapes
 Wrought with the pen or brush
 Then hasten, Art, reveal yourself
 That she may see and know.



MRS. FRANK J. WAGNER
As "Conservation"
Los Angeles District

Tableau II—ART

Friday Morning Club

At the shrine of California, Art offers her symphony;
"The New Atlas Upholding the World."

(In the development of the episode, the arts are combined in a living expression of ideals, symbolic in form.)

The Symphony

Music:

Through Dreams and Inspiration the golden wand of Art is given to woman, that she may use her life in service.

Truth and Justice demand that, in the future the privilege of service be shared with all mankind.

Universal Religion, through the Sisterhood of Woman, gives to life a nobler, broader part to play.

California, the land of a people from every country, offers supreme opportunity for an International service.

To the shrine of California all come bringing their gifts.

Heralds:

Flag Bearers American Flag, the California Flag
Dreams and Dawn Mists.

Inspiration

The Allied Arts

Sculpture:

The New Atlas (In the spirit of justice, mercy and love, she sustains her load easily and joyously.)

Justice

Festival Spirit in California:

(Dance Motif and Song) Banner Bearers, Forest Sprites, Spirit of the Woods, Flower Garlands, Bird Song (Whistler) Fruits of California, Golden Butterflies in Poppy Fields, Peace protecting Genius.

(Peace carries aloft her Peace Flag, while Genius raises the battle cry of "Carry On" and lifts her lighted torch.

THE CALIFORNIA POPPY

(Song with Chorus)

"O, the California Poppy,
With its wealth of green and gold,
Is a flower of glorious beauty
Most wondrous to behold;
Its petals are like sunshine,
An emblem of the West
Its pollen radiates pure gold
Proclaiming our country blest."

In her quest for beauty Art pays tribute to tradition. To the loveliness of gardens and the silence of the forest. To the charm of combination in the color scheme of beauty. In the music and the dancing. Art gives of the people, for the people, from the people.

"Art too will something make,
And joy in the making,
Although tomorrow it seem,
Like the empty words of a dream
Remembered in waking." (Spoken)

(Success depends upon the quality of color in motion, and in composition of the picture.)



MRS. MONAHAN
"Joan of Arc"

California:

I will call Music, she who fills the soul
With harmony, and sets the fancy free.
Come, Music, and speak
In subtle melodies.

Tableau III—MUSIC

Wa Wan Club, Los Angeles

SPIRIT OF MUSIC

In Four Moods

Poems	Lillian Badger and Mary Scribner
Music	Composed and played by Gertrude Ross
Reader	Mrs. W. B. Hunnewell
Soprano	Mrs. William Mabee
Dancer	Maude Fischer

A harmony of Poetry, Music and Color through Rhythm.

Poems and Music composed especially for this pageant.

- | | |
|---|-----------------|
| 1. Anger | Flaming Red |
| 2. Humility | Grey and Purple |
| 3. Hope | White and Green |
| 4. Happiness Through Love and Service | Rainbow |

California:

Great Literature, shall now unfold her pages.
Record of noble thoughts, high aspirations.
These she shall show, and with inspired words
Shall both delight and teach you.
Literature, I bid you come.

Tableau IV—LITERATURE

Ebell of Los Angeles

Characters:

Then appear in a continuous procession linked together by interpreting song or dance (1) Egypt, symbolized by Cleopatra, woman and ruler—with her followers. (2) Greece, interpreted by Sappho, woman and poetess, with her disciples—(3) Friggia, the Patroness of the Women of the North, attended by Eira who taught women the art of medicine, also attended—(4) Beatrice, of the Italy of the Renaissance, she who inspired Dante—attended by pages—(5) Joan of Arc on her white horse, the woman warrior and spiritual leader—come out of France—and—(6) Rosalind of Shakespeare's England, youthful, independent, with her forest lover—attended by maypole dancers—and (7) from America, Priscilla, the Puritan; the Colonial Dames of the Revolution and the lady of the South of pre-war days—women to whom the art of living meant the power to learn—and lastly, Ramona, California's own daughter—

(8) Then the Modern Woman of the Press—the Writer, the Philanthropist, the Lawyer, the Nurse, the Physician, the Scientist, etc.—Women in whom the art of living meant the power to grow—

(9) And lastly—the Woman of the Future, symbolized by the unfolding of the golden hued poppy, the California State flower, and presented by seven women wearing yellow garments, attending a veiled majestic figure—the Woman of Tomorrow, whose art of living has become the creed of service—the gifts of love, of faith, of Inspiration.



MRS. DOUBLE
Los Angeles District

STORY

Written by Alice Robertson

Directed by Hofer

Costumed by Mrs. J. W. Monahan

Foreword

In presenting this symbolic picture of "Literature" the Ebell Club attempts to show the contributions of the Past, the Present, and, prophetically, the Future—through women, and by women, and for women—to the state of California.

Egypt, Greece, Italy, the North, France, England, and the United States of America offer their dreams to the Golden State. These dreams (gifts) appear symbolically, either as a Woman character out of Literature itself, or as the Woman, herself the creator of Literature. For it is Woman's gift to the upbuilding of the Commonwealth that we are attempting to present.

Outline Episode "Literature"

Three dancers representing the attendant graces introduce the episode to the onlookers, with a graceful movement from Schubert's "Moment Musical."

Their exit is followed by a processional, heralded by two pages, and led by Literature herself, laurel crowned and in trailing robes of purple,—who, attended by her handmaids, Poetry, Prose and History, and lesser group of satellites clad in the shifting colors of the rainbow—greet the enthroned California—saying

"Out of the Past, I, Literature, bring to thee
The dreams of many peoples—of fair women
Created by great poets—sung of in books,—
And women great because then sang themselves.
Here on the sacred tripod at thy feet
O California! See we kindle now
Those fires Prometheus stole, of Inspiration
To give to man, that he might have a light
To blaze a pathway down the ages."

At Literature's bidding the attendant women kindle a fire upon the tripod set at California's feet. As the flames rise upward Literature concludes:

"Man's dreams arising from these altar fires once more appear
A great processional of Women.
Lo, Cleopatra, out of Egypt, come!
And Sappho, violet crowned, the rose of Greece!
Friggia, the Goddess-patron of the North,
And Elra, her attendant, she who taught
The power of herbs and simples to Womankind—
Then Beatrice, loved of Dante and Italy—
Joan of France, the warrior-maid and guide
Upon her milk-white palfrey trapped in gold—
And Shakespeare's Rosalind from English soil
Wearing the dreams of Arden in her eyes.
America last—Priscilla the Puritan
The Women of the Revolution and
The Grandame of the South of pre-war days—
And California's own dream-child, Ramona—
Ends now the past! The veil is drawn aside,
The present ushers in—the Modern Woman—

Lawyer, or Teacher, or Mother—all they who serve
 In their capacities the state and you!
 Ends the present—the Poppy bud uncurls—
 The future ushers now the Woman of Tomorrow.
 She, who shall be my guide and inspiration;
 She giving service, who leads us forward, onward, upward,
 ever!"

California:

I will now call Drama, she who can read
 The human heart and knows its joys and sorrows,
 She shall enact before your eyes
 Strange scenes and varied passions.
 Drama, we summon you and all your train.

Tableau V—DRAMA

Pasadena Shakespeare Club

Characters:

Old World Drama

Two Heralds
 Queen Elizabeth
 Oberon King of the Fairies
 Titania Queen of the Fairies
 Demetrius
 Lysander
 Helena
 Hermia
 Puck
 Bottom
 Four Fairies

New World Drama

(Community Players)
 Spirit of Modern Drama
 Student as Oberon
 Nurse as Titania
 Soldier as Demetrius
 Old Person as Lysander
 Foreigner as Helena
 Child as Hermia

STORY

The Drama Episode shows the contribution by California to the Drama, of the Community Spirit, which makes for Democracy in its presentation; and a further contribution of its out-of-door setting, giving freedom and spontaneity.

These contributions are shown by contrasting the Elizabethan presentation with its gorgeous costuming and strict adherence to stage convention, with the simple community presentation of a tableau.

The medium is a scene from "MID-SUMMER NIGHT'S DREAM," with Queen Elizabeth as Patroness of the Old World Drama.

In contrast, the same Tableau is given by Twentieth Century Community Players in simple community made costumes with great freedom and spontaneity.

The "Spirit of the Modern Drama" personified, is the Patroness of the Community Players.

The purpose of the Episode is further developed by two Heralds and the display banner.

Through the first Tableau runs the Elizabethan Dance and through the second the modern Aesthetic Dance. The Musical accompaniment of the Episode is Mendelssohn's ("Mid-Summer Night's Dream.")

ORDER OF TABLEAUX

Enter two Heralds who escort Queen Elizabeth to her position. The first Herald cries:

"If we shadows shall offend
Think but this, and all will mend,
That you have but slumbered here
While these visions did appear;
And this weak and idle theme
No more yielding than a dream,
Gentles, do not reprehend,
If you pardon, we will mend."

At a signal from Queen Elizabeth, characters form "Mid-Summer Nights' Dream," enter and present in pantomime a scene from that play. Woven through the scene are Elizabeth dancers. At another signal from the Queen, the fairies go to meet the "Spirit of Modern Drama" who ushers in the Community Players. They have dropped their work-a-day clothes and are arrayed in simple community-made costumes. They present the same pantomime that the Queen's players have given but give it with greater freedom and spontaneity.

California:

Now let the Spirit of Education come,
She bears the gathered riches of them all
She shall instruct you how to use them best
For the race which is to come. Great Education
Approach and teach this child of the future.

Tableau VI—EDUCATION

Written and Produced by President Reinhardt of Mills College.

TABLEAU VII THE GIFTS OF THE GODS

Characters of the Episodes

California	Specters—	Forerunners of Peace—
Child	Famine	Freedom
Questing Spirit	Plague	Mercy
Foreign Groups	War	Truth
	Idleness	Wisdom
	Bigotry	Self-Sacrifice
	Cant	Service
	Misrule	Love.

Stage Set. California enthroned. State and National Flags planted.
Herald appears.

TRUMPET CALL

"Sun of the stately Day,
Let Asia into the shadow drift,
Let Europe bask in thy ripened ray,
And over the severing ocean lift
A brow of broader splendor!
Give light to the eager eyes
Of the Land that waits to behold thee rise;
The gladness of morning lend her,
With the triumph of noon attend her,
And the peace of the vesper skies!"

To one strong race all races here unite:
Tongues melt in hers, hereditary foemen
Forget their sword and slogan, kith and clan;
'Twas glory, once, to be a Roman;
She makes it glory, now, to be a Man!"

QUESTING SPIRIT MOTIF

Questing Spirit of Womanhood appears during the Herald's announcement and slightly before entrance of foreign group.
She comes, questing, tentative, faltering.

NATIONAL AIRS

Foreign Groups appear from various points in the distance. Each group engrossed in itself, oblivious of all others, and each distinguished by some talent or evidence of genius, besides being costumed characteristically.

These people arrange themselves in various individual tableaux.

Disturbing music ending in crash, during the formation of group tableaux.

Specters: Famine, Plague, War, Idleness, Bigotry, Cant, Misrule, steal upon the foreign groups; cause confusion.

TRUMPET

Herald:

"The day of the Lord is at hand, at hand: (Chant repeated.)
"Gather you, gather you, hounds of hell—
Famine and Plague, and War;
Idleness, Bigotry, Cant and Misrule,
Gather, and fall in the snare!
Hireling and Mammonite, Bigot and Knave,
Crawl to the battle-field, sneak to your grave,
In the day of the Lord at hand.
Gather you, gather you, angels of God—
Freedom, and Mercy and Truth;
Come! for the Earth is grown coward and old,
Come down and renew us her youth.
Wisdom, Self-Sacrifice, Genius and Love,
Haste to the battle-field, stoop from above,
To the Day of the Lord at hand.
Who would sit down and sigh for a lost age of gold,
While the Lord of all ages is here?
True hearts will leap up at the trumpet of God,
And those who can suffer can dare.
Each old age of gold was an iron age too,
And the meekest of saints may find stern work to do,
In the Day of the Lord at hand."

At the sound of the Trumpet and during first stanza of Herald's speech, the Specters cower and slink into the background. The Foreign Groups regain their courage but stand motionless, turned toward the Herald, listening; all on stage in tableau except the Questing Spirit who slowly moves, impelled by interest, across, behind California.

During reading of second stanza appear the Forerunners of Peace with Peace last. Peace remains standing alone with Peace Flag up-lifted and sublimely commanding and expectant, while the Angels of God move slowly forward and arrange themselves in a tableau about California.

California:

Thanks to you all, O great and glorious ones,
Generous and beautiful has been your zeal
And rich your gifts. Now must this child learn the last,
The highest lesson that the soul may know,
The wisdom of the ages.

Come hither, Service, kneeling at your feet
The future dedicates herself to you,
All that she has, all that she may become,
And through you, to humanity.

Service:

I give to her this crown, the crown of Service.
Long shall she wear it, brighter shall it grow
With every passing year, this gift divine,
Setting the seal of immortality
Upon her mortal brow. But she will need
These glorious ones, Art, Music, Literature,
To aid her as interpreters of Service
Come back, ye gracious Arts, and all you great humanities
Your task to show her how she best may serve.

Questing Spirit hurrying forward:

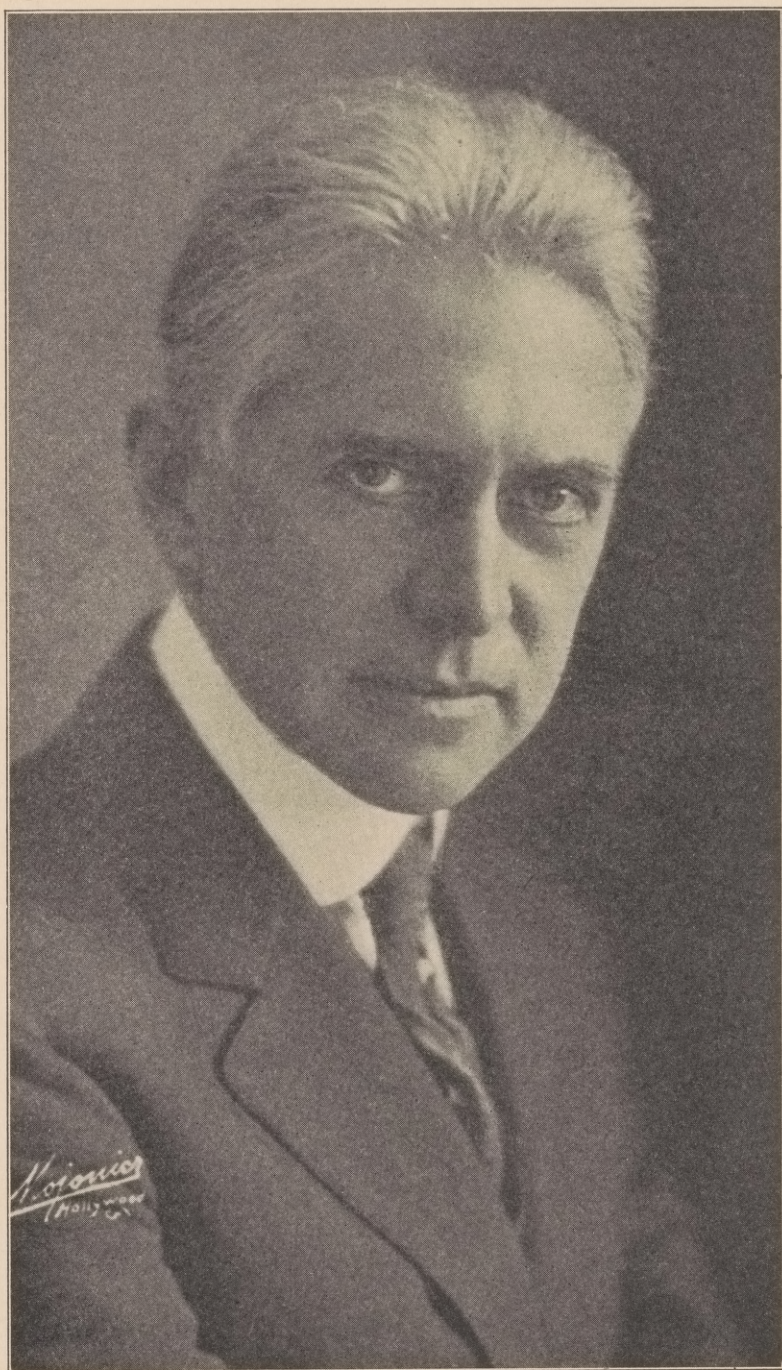
No longer can I hold myself from speech.
Great Mother, California, at last I glimpse
The land of promise. Here where mountains lift
Their regal heads, heavy with beauty, here
Where morning skies pour living light of promise
Into the valley's cup, even here it lies.
Here are your favored daughters, tall and free,
With foreheads lifted to the morning sun.
Out of the dark you've lead them age by age
To this new hour, turned war to industry
Love of the chase to deeper love of knowledge,
And all the spoils of slaughter bird and beast,
Changed into music, art and literature,
O guardian of the treasures, not your gold
But these, the children of the State, you give.
To the service of humanity.
Here in your sunshine shall they work and mould
The perfect woman of the perfect day.

California:

It is the promise of the day, you see,
Not its fulfillment. Here in my fair land
Woman, man's companion, strong and free,
Shall bring to full completion all her powers
And offer all to noble service.
This is the meaning of the quest,
And this the dawning of the light,
But not the end, for service knows no end.
Therefore, quest on down ages yet to come.
To greater dreamers more glorious dreams.
This torch of service in your sacred keeping
Shall light the way to greater heights.
Where questing womanhood shall find her own.

When this is all accomplished, each foreign group moves forward and presents to California its gift. Passing on the side and arranging itself in spaces between the symbolic figures. Singing "America the Beautiful."

Comment by Arthur Farwell on the Significance of the Action of the California Federation of Women's Clubs in Giving the Pageant, "California, the Land of Dreams."



ARTHUR FARWELL
Composer of Music for "Questing Spirit of Womanhood"

The giving of the pageant, "California—the Land of Dreams," through the concentrated efforts of the Women's Clubs of the State, is in several significant respects a symbol and prophesy of the advance of civilization in California in the future. This is equally true both with respect of the content of the pageant and of the mere fact that such a thing is being done.

I believe that the eternal feminine which ever draws us on—the infinitely sympathetic, responsive and progressive character of woman herself, working with that feminine and visioning soul principle which is the artist nature in both man and woman—will inaugurate the true upward trend of evolution here. The more characteristically masculine powers of the people will, in construction and administration, follow the artistic and spiritual vision presented by the feminine principle, which reaches into a plane whose revelations have scarcely been glimpsed by our world-life in the past.

The present is a time of rapid advance, of broad conceptions embracing the interests of masses of the people, and of a wide sweep in action. The time of recluses conserving knowledge in monasteries for the use of future ages is gone by. Today we think, dream, conceive one moment and the next are embodying our dream in practical reality for thousands to see. The individual is no less busy with his dream than he was of yore, but the railroad, the telegraph, the telephone, the newspaper, the evolution of group organization and many things beside, have abolished the necessity for the long wait between the dream and its realization.

In this fact lies also the source of the healthful normalization of the dream itself. It is probably easier to dream crazy dreams than true ones. A man living in a state of civilization where he can not get his dreams realized, and where they pile up before he can get the reaction from the people which alone can show him whether or not they are of a sort to be of any use to the world—such a man is more apt to become the "visionary" than the true man of vision who shall lead the people forward.

We are already far enough forward with this shortening of the time between dream and realization, with its consequent normalizing reaction on the character of the dream, to know how to save ourselves from crude mistakes. Our thinkers and creators have published and dramatized their ideas before the people here and there sufficiently to make us know, through our reactions to them, the general direction in which dreams must go if they are to mean anything to the humanity of today.

Now, when the entire womanhood of a great state, through its representative organizations, concentrates on an idea of calling forth a vision representing the ideals of their civilization, and realizing that vision objectively through a pageant drama so that it may be seen by thousands, and indirectly by millions afterwards through newspaper, magazine and moving picture, it is setting in motion perhaps the most powerful force that exists for the broad and rapid advancement of civilization.

If you want creative progress in any direction, inject a definite thought into a passive medium which will receive it and then act to carry it out. (In that lies the great principle of the creative action of thought and emotion. Concretely in the present instance, if the women of California agree that there is a definite direction in which the civilization of California should advance, let them picture that direction plainly and beautifully in a way that all can see and enjoy, and impress that picture on the great passive waiting soul of humanity about them, that soul that hungers to go forward to new and ever better things, and which will do so eagerly if it can but be shown the way.)

The fact that the women of California should be setting out concertedly to do such a thing, quite aside from the particular idea involved in this pageant, means that the great spiritual forces of advance are being concentrated and set into action in the state. The question that follows up this is—in what direction are these forces being turned?

In this instance they are being turned to a matter of the greatest and most timely significance, the inquiry as to what form of civilization will give womanhood the fullest opportunity for service and self-realization. As we have come to the place in the national history where the masculine principle of mere strength and activity can scarcely go further without the feminine principle of illumination and initiation into the things of a higher plane, the theme chosen could scarcely have been loftier or more timely.

(All the elements of the present undertaking are those of the way of cultural and spiritual advancement in the broadest sense. Some form of drama, within or without the province of formal religion, upon which all the people are agreed, has from antiquity to now ever been the meeting ground and inspiration of the people in their common vision of the highest advancement.) In creating this drama of state-wide and nation-wide significance, the womanhood of California has concentrated its forces in opening a path upon a new plane of evolution—a path on which there can be no turning back.

ARTHUR FARWELL.

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ELEANOR BRODIE JONES
Chairman of Literature.

At the request of the President of the California Federation of Women's Clubs, the Chairman of Literature has made this pioneer attempt at producing a pageant with the Clubwomen of the State as participants. The Chairman accepts all responsibility for the crudeness of the plan and management. To the six districts is due the credit for the text and production of each small pageant within the larger pageant.

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